ART AND THE EMPEROR.

WILLIAM THE GERMAN ATTEMPTS TO BRIDLE THE MUSES - HE GIVES A GOLD MEDAL TO ONE WHO IS INCOMPETENT.

Of all the muses there is none so truly demoeratic as that of Art. Tracing her origin not to the throne nor to the aristocracy, but to the people, she displays a truly republican intolerance of control on the part of either King or Government. Hence it is only natural that Germany, which has produced in the past and in the present so many world-famed painters, sculptors and arenitectural designers, should strongly resent Emperor William's ill-advised assumption of the supreme arbitership in all matters relating to art. His subjects have submitted to his arrogant claim of "Regis voluntas suprema lex" in matters connected with the administration of the Government, in diplomacy, in the drama, in poetry, history and literature; but they began to murmur when he attempted to impose upon them his taste in music, and have now broken out into open revolt against his endeavors to tyrannize

Their rebellion, latent for some time past, has burst forth with an intensity altogether new in the annals of German loyalty to the throne in onnection with the Emperor's treatment of Herr Wallot, the architect of the new Reichshaus, or Palace of the Imperial Parliament, which was opened the other day. Professor Wallot is universally recognized as the foremost architect of the age in Germany, and his original design for the legislative palace as accepted by the authorities was a very grandiose and magnificent conception. Financial considerations have necessitated the modification of some of the features of the building, while others have been forced upon the architect sorely against his will by Emperor William, and hence the result is that the construction is not quite so superb as originally projected by Herr Wallot. It still remains, however, a magnificent and imposing pile, well worthy of the object for which it has been erected, and an in no way displeasing monument of German art and architecture of the nineteenth century. All the recognized authorities, both Teuton and foreign, in questions of art and architecture have pronounced themselves in this sense, the only discordant note being that to which the Emperor has given utterance. Not only has he publicly declared the new Reichshaus to be the "very acme of bad taste," but has even gone to the length of striking the designer's name from the list of gold medallists at the recent exhibition of art and architecture held at Berlin. The gold medal had been voted to Herr Wallot by a jury composed of all the most celebrated artists in Germany, whose verdict, representing that of the nation, might have been considered as definite and final. Emperor William however, to whom the list was submitted for final approval, deliberately cancelled the award and substituted in lieu of the name of Professor Wallot that of an utterly insignificant portrait painter, a Mme. Palma Parlaghy, whose work is of so indifferent a character that the Hanging Committee of the Berlin Academy refused to accord place to any of her pictures on its walls, and whose sole title to the favor of the Sovereign is that she painted several portraits of the Emperor which, although questionable as works of art, are very flattering likenesses of His Teutonic

The manner in which this attempt on the part of the Kaiser to impose his taste in matters pertaining to art upon the German people in general, and the art world in particular is significant, and calculated to lead those who remember the Germany of Bismarckian times to believe that the end of all things is at hand. Not only has the press of every shade of political opinion been filled with protests against the attitude of the Emperor in the affair, but the National Society of Architects and the National Association of Artists, the two principal organizations of the kind in Germany, composed of all that is most eminent in the realms of architecture and art, jointly invited the professor to a great hanquet, at which over 600 guests were present and at which the Emperor was guyed in a most merciless manner. Thus the chief ornament of the principal table was a model of the Reichshaus in schwarzbrod, cheese and confectionery. The dome consisted of a cheese "Germania" on the top was represented by a smart chambermaid on horseback, the horse being led by a footman in livery. The whole was labeled "Der Gipfel des Geschmackes" (the acme of taste). Another item on the programme was a sort of automatic machine which, when a "gold medal" was placed in the slot, would perform "Der Gesang an Ihr" ("The Song to Her," meaning, of course, Mme. Parlaghy). The joke, I need not say, lies in the parodying of the name of the Emperor's musical composition, the "Sang an Aegir." The lustre hanging from the ceiling, which is known in Germany as a "crownlighter," was in the form of an old crinoline. Militarism was represented by a soldier who was administering a flogging to the other masses of the population. At the entrance to the banqueting hall there hung the representation of a gold medal, which a lady painter was trying in vain to grasp. At the end of the banquet the chairman presented Herr Wallot with a laurel wreath, saying, "The new Reichstag Building, on which the golden inscription stands in invisible letters, 'To the German People,' is a triumph of German art," This observation of the chairman has reference to the fact that on the original plan of the building, as drawn up by Herr Wallot, there was the inscription. "To the German People," but by command of the Emperor these words were struck

German artists are to be congratulated on the spirit of independence they have displayed, and on their manifestation of opposing the endeavors of the Emperor to trammel their muse in the same manner as he has tried to do in the case of history, drama and music. The celebrated historian Von Seybel, it may be remembered, was subjected by the Emperor a couple of years ago to much the same treatment as Professor Wallot, being deprived of the gold medal awarded to him by the Imperial Historical Society, and debarred from any further access to the State archives, his offence consisting in his having in his great history of Germany published some unpalatable remarks concerning the father of the young Empress, and in having sacrificed certain political legends and romances about members of the reigning house on the altar of truth as contained in sober official documents. With regard to the drama, the Emperor has prohibited certain pieces from being acted at Berlin, has insisted on the wholesale modification of others, and has caused compositions representing his own inspiration to be played until the performers had nothing but empty benches before them. And, as far as music is concerned, the newspapers throughout the Empire are full of accounts of people being arrested, placed on trial and sentenced to fine and imprisonment on charges of leze-majesty, the offence consisting in having expressed uncomplimentary opinions about the Emperor's composition, the "Sang an

It would be difficult to find any grounds for the It would be difficult to find any grounds to the great artists of the questions of art. All the great artists of the present and of the past ages have sprung from the people; their origin has been of the most homble. Not one of the reigning houses of the Old World can boast of having produced an eminent artist, and although princes and principles. the title, to lay his nobility patent before him. The latter answered in a letter that he no longer possesses are as a rule brought up from their earliest infancy among the most artistic and picturesque surroundings—so different from the sordid environment of the youth of most famous painters—yet not one of them remains on record as the creator of anything worthy of the name of a the creator of anything worthy of the name of a work of art. The only connection with art to which they can lay claim is as patrons, and with a few exceptions such as the Medici princes of Florence, it is open to question whether their paironage has been to the advantage of the fluse. For, if the royal aspirant to the rôle of lacecenas has on the one hand furnished artists

and architects with the material means of putting into execution their conceptions, he has almost invariably sought to impart his own personal individuality and influence to their work at the expense of art and of the artist's ideal. Royal and imperial patronage of art has always been of a supremely egotistical character. It has been exercised not for the sake of art itself, but with the object of imparting lustre to the reign, or time to the name, of the august Magcenas. It has trammelled, rather than fostered, art, and if great onliners and designers are indebted to emperors, kings and princes for the resources which enabled them to produce masterpieces, it must be remembered that to secure these resources they have been compelled to humor every whim and caprice, not only of the royal patron himself, but also of the courtiers, masculine, and especially feminine, to whose influence he happened to be subthe courtiers, mascuille, and pened to be su nine, to whose influence he happened to be su EX-ATTACHE. and especially femi-e happened to be sub-

EDGAR POE'S MOTHER.

MASTER PAYNE PLAYS AT HER BENEFIT. A rare and interesting relic has recently been the Arthur Winter Memorial purchased for Library, in the Staten Island Academy. This relic is a large folio comprising "The Columbian Centinel, from January 4th, 1809, to December 20th, 1809. Published Wednesdays and Saturdays, by B. Rus-

sell, Devonshire street. Boston: 1809." This volume contains, among other matters of much historic interest, an account of the perform ances of Mr. and Mrs. Poe, the parents of the poet Edgar Allan Poe, at the Boston Theatre, during the season of 1809. It is also of peculiar importance in the biography of Poe, as it settles conclusively the exact year and place of his birth. It was while the Poes were playing that engagement that, on February 19, 1809, Edgar was born. Nearly all the biographers of Poe, following the untrustworthy authority that he was born in Baltimore. The fact that Poe was born in Boston, during that engagement, was discovered and made known by Mr. R.

H. Stoddard. Mrs. Poe's benefit occurred on Wednesday evening. April 19, 1809. Master John Howard Payne, who had just closed his engagement, "consented

to play one night longer-at her benefit."

The advertisement of the performance and the editor's critical remarks on Master Payne and Mrs. Pee are of obvious interest:

BOSTON THEATRE.
For the BENEFIT of Mrs. POE.
ETMrs. POE respectfully informs the public, that
n consequence of repeated disappointments in obin consequence of repeated disappointments in obtaining places during
Master PAYNE'S
engagement, he has consented to play one night
longer—at her RENEFIT.
THIS EVENING, April 19th (1809), will be presented, for this night only, the celebrated play
called.

PIZARRO:

ROLLA (First Time) Master PAYNE.

End of the play,
A pas seul and Fancy Dance, by Miss Worrall.
An Original Address on the subject of the Drama, written by a gentleman of Boston, to be recited by Mr. MORSE.

To which will be address. by Mr. MORSE.

To which will be added, a new Comic Opera, in
acts, never performed here, called,
II. BONDOCANI:

OR . THE CALIPH ROBBER.

An editorial notice runs thus: "Master Payne, we are told, finishes his engagement at our theatre as much for the this evening. reputation of the town, as for his individual inte est, that the house on Monday evening, was full and over-flowing. It was a small remuneration for the delight and satisfaction he has given the town. The claims of this judicious young performer are not obtrusive nor adventitious. increases in interest and gratification every time he appears. He has no stage trickery to forestal the applause of superficial observers. His main design is to personate the character which author designed; and to give the passions, if we may be allowed the expression, their form and pressure. In delineating character, he shows excellent discriminating powers; and what is highly useful as well as pleasing, he gives a correct pro-

useful as well as pleasing, he gives a correct pronunciation of the language of the author. His voice, as is to be expected, has the tones of juvenility; but when it shall have attained the note which greater maturity of age will give it, we are confident his personations will delight the ear, as much as they now do the eye.

"We understand he volunteers his services this evening for the Benefit of Mrs. Poe, as Rola, in Pizarro. This circumstance, and her merit, we hope will ensure her a full house."

A copy of Mrs. Poe's favorite song, "When Edward Left His Native Plain," with the music composed by Mr. Hook, is inserted in the volume. The Arthur Winter Memorial Library has been further enriched by various other choice volumes, bought by William Winter, its founder, while recently in Sectland. Among its late acquisitions in the dramatic line are a copy of James Fenrell's Apology and a copy, in Dutch, of the First Edition of J. V. Vondel's "Leewendalers" Lantopel," published at Amsterdam in 1647. The latter is very rare. Nine volumes of "The London Magazine," relating to the period from 1738 to 150s, have also been volumes of "The London Magazine," relating to the period from 1738 to 150s, have also been volumes of "The London Monthly Mirror," 1738 to 1806. added to the collection by its founder, and eleven volumes of "The London Monthly Mirror," 1798 to 1896.

WHEN THE CRIMINAL HAS NO NERVE. The New-Yorker who is forever indulging in fantastic ideas broke into an extraordinary lament the a policeman marching a prisoner to the station. The fellow's head was down, he slunk along in a cowardly fashion, and he kept his eyes from meeting people's looks.

Where," said the man of strange imaginings, "is the criminal with a really splendid nerve? Look at that miserable creature. His manner shouts from the housetops that he is a prisoner, and so th crowd follows him and stares at him and jeers at him. How could the people help knowing that he was a pickpocket, a highwayman, or perhaps only a sneak-thief? Doesn't he show it with his hangdog look, his cringing, his sneaking gait and his fear

"Now, where is the man who under arrest will stroll easily along with his captor, chatting with him pleasantly, noticing things that he passes, even nodding cheerfully to imaginary acquaintances That is the sort of a prisoner I want to see. have all seen men walking with policemen who were their friends. When a man is innocent of crime, or detected crime, he can walk and talk with s policeman as boldly as with a barber. What I want to know is where is the captured prisoner with so spiendid a nerve and so cool a head that when he is being marched to the station be can retend that he is out for an exercise walk with his friend, the policeman? If the man had real nerve it ought to be an easy thing to do. The right sort of a man ought to be able to fool the people who might see him going to his cell. Where is the criminal with such a nerve, and why do we never see him?

Where is he indeed? The ciminal may show splendid nerve in trying to ke jout of the policeman's hands, but when he it in the close grip of the law his nerve melts, and he has no courage, no hravado and no spirit. Why? Perhaps that is a subject for moral discussion. their friends. When a man is innocent of crime, or

SUFFICIENT CAUSE FOR EMBARRASSMENT. "What," asked the indulgent husband, "are you

going to do with an inconsistent woman, and are you going to teach her never to make threats?" All of which means that his wife had just been telling them something that amused them, but not her. She has not lived in her present house long. One of the things that she believes inand a very good belief it is, many husbands will say-is that the woman who is at the head of the house should do her own marketing. She dropped in at her butcher's in the afternoon, when she was on her way to a matinee at the opera, and gave an order. Another of her principles is to pay spot cash for everything she buys, and to run no counts, but on this day she had forgotten

accounts, but on this day she had forgotten her pocketbook.

"Idd not ask them to charge it to me," she said. "I did not want them to do that I explained that I had forgotten my pocketbook, and that they were to send the purchase to my house, and on the next day when I came again I would pay them."

"And, would you believe," she said, opening her eyes, "that they refused? And I said to them. 'Very well, then, send it around, collect, and I shall not come here to buy anything more."

So far so good, but—
"And do you know," she said, with the most innocent smile in the world, "that I went there the very next day, and have been going there ever since, because it's the best shop and the most convenient. And they looked very funny when I came in and gave my orders as usual. I think they must have been embarrassed."

THE TITLE WAS NO LONGER QUESTIONED. A good historical story is told of the ancient nobility of the house of Hohenlohe, to which the present German Chancellor and the new Stat' halter of Alsace-Lorraine belong. In the Napoleon wars, and later at the Congress of Vienna, the possessions of the Hohenlohes were mediatized. A part of them came within the bounds of Wurtemberg. King Charles asked the head of the Hohenlohe family, in order to prove his right to the title, to lay his nobility patent before him.

RISE OF THE BICYCLE.

NOW ON THE CREST OF THE POPULAR

PASHIONABLE PEOPLE TAKE TO RIDING-CLUBS AND WHEELING PARTIES-NEW IDEAS IN MACHINES.

That the bicycle "fad," if "fad" it can be called, has taken a firm hold on fashionable society must certainly be accepted without question at th present time. The evidence is so complete that it would be absurd to attempt to stem the rush of cycling's popularity or to deny that society Of course, it may be held that, like others of society's passing pleasures, cycling will have its day, die and be buried with no mourners at the funeral. But then the history of cycling's entrance and progress into society's ranks does not show any indication that such shall be the case. Its progress has been too slow to be classed as a "fad." it has not "boomed" its way into fashionable socie /'s arms, with the glare and noise of tru apets and fireworks, but its advance has been slow and steady, so slow, in fact, that until lately it might have been classed with the pace of the snail. There were many reasons for

time. The rider was perched up on the top of a great wooden wheel, with a little wheel trailing behind. He looked as if he were in great danger of tumbling off forward and breaking his neck, and from the horrified expression, which often seemed habitual to the face of the constant rider, he evidently feared his probable end-the premonition of which he had probably many times had through bad and unavoidable falls. It was only the most reckless people, such, for example, as the young man crossed in love, who took to the diabolical machine. Since the advent of the safety bleycle, only gymnasts and trick riders ever essay to mount the old-fashioned, big-wheeled machine, and attempt to demonstrate the uses it could be put to by anybody regardless of life

WELL-KNOWN PEOPLE WHO RIDE. Among the hundreds of blcycle riders to be seen on any fair day in the parks and boulevards it would be impossible to give space to a large enough list of names adequately to represent the number. But by the following list an idea may be obtained of the popularity which the bicycle now has in society and among well-known people in different walks of life. Among those who have recently purchased and learned to ride bleycles are Mrs. William H. Vanderbilt, Mrs. William Jay, Dr. Carroll Dunham, his sons, daughters and nieces, of East Sixty-ninth-st.; Miss Holbrook, of West



FOUR GENERATIONS OF WHEELERS.

publicity of the thing in the days when even a | Mrs. C. H. T. Collis, B. Spaulding De Garmendia, man riding a bleycle was stared at in the streets, while people stopped and gazed with open-eyed speeding along on a wheel; and she did not have to wear bloomers, either, to create a sensation, nor and modesty. The mere fact that a woman was riding a bicycle was enough to collect a crowd of us people, bring shopkeepers to their doors, and fill with faces every pane in the front windows of the houses along her ladyship's route Then, again, bleycle-riding was thought by many to be dangerous and even unhealthful, and essays prove this. The stooping position adopted by so many of the bicycle riders was said to injure the lungs, and, in fact, it was declared that the practice was giving an undue development to the lower limbs, tending to shrivel and shrink all the other muscles in the body and arms in compari-

But "Old Father Time," who is credited with changing all things, did not neglect his opportunities in the cycling business, and now the approach of a bicycle in the street excites not the slightest interest unless ridden by a woman, and even then only the passing notice due to her sex at all times. That there may have been some female martyrs before this happy condition of affairs came about it is probably best not to deny; but they can be said to have been few and far between, and by no means so numerous as in the case of many other "fads" be safely attributed to what was until recently the slow growth of society's interest in and the adoption of the bicycle. Its slow and steady growth



J. H. JOHONNOT AND CHILDREN.

to popularity at the start was the best kind of a foundation to insure lasting success, and, coupled with its recent enthusiastic and general acceptance by all creeds and classes, all conditions and ages, is certainly more than enough to make its former detractors throw up their hands and ex-

WHEN IT BECAME POPULAR.

The conservatism of society did not permit it adopt the bicycle craze at the start, neither was it first taken up by the poorer people of so-clety. It was too costly a pleasure for the latter to think of indulging in. The middle classes were to think of indulging in. the first to accept the bicycle with open arms and to take it into their homes and make much of it, until the lisping babes prattled from their cradle for a bicycle, while from grandpa's warm corner on the chimney hearth came also the desire for a wheel. And so the bicycle craze grew until there is at least one bleycle in almost every house occupied by the middle class, while in many of the houses every member of an entire family

Should there yet be in this great city a miserable sceptic as to the popularity of the bicycle, he should be captured, placed in a glass cage and exhibited in some enterprising museum. One has only to visit Central Park or take a stroll along the Boulevard, or any of the avenues uptown, to see proof of the popularity of the bicycle. At any hour of the day, on holidays and Sundays, these places are thronged with wheelmen and wheelwomen. Men and women, lads and lassies, boys and girls, are all out by the hundreds, and there is apparently no limit as to age of the riders. On every fine afternoon the bicycle riders bowl along in a seemingly endless procession of young men and women, boys and girls, staid old gentle men and mature-looking matrons. In the throng are ministers, priests, lawyers, judges, actors and actresses, men of fashion, clubmen and the season's debutantes; and now and then a family group, all mounted on rubber-tired "steeds" and travelling along at a rate of speed which in the good old days of one's Puritanical forefathers would certainly have been considered suicidal, if "flying in the face of Providence."

Not long ago the writer saw a family group of bicycle ri ~ which included four generations. There were the great-grandfather, grandfather, father, mother, and sons and daughters. youngest of this family group was a round-faced babe of as uncertain an age as all babes, and the eldest a ruddy-cheeked, white-haired old gentleman of seventy-odd years. The baby was sitting on the crossbar in front of his father's wheel, The octogenarian was riding one of the latest improved road 'cycles, as were all the others in the It was a different scene from that of a few years ago, when only an occasional bicycle was found in the Park or avenues. The bicycle of those days was a peculiar-looking machine, rad-

Dr. Stearns, Dr. Kemble, Dr. James, Miss Geraldine Lampson, Richard Halsted, Miss wonderment at the strange sight of a woman Downing, Digby Bell, Paul Arthur and Frank Mordaunt, the actor; Edgar Saltus, Miss Della Fox, Marian Story, Mrs. Butler Duncan, Miss Stimson, need she be anything but a model of propriety Mrs. Lawrence, of East Ninetieth-st.; Dr. Loomis, Stimson, Miss Olga Little, daughter of Mrs. C. C. Little: Francis M. Scott and daughter, John on, Mrs. George Hoffman, Mr. and Mrs. Reginald De Kovan, General and Mrs. J. Kearney, Mr. and Mrs. Charles G. Francklyn, Mr. and Mrs. James H. Beekman, Dr. and Mrs. S. O. Vanderpoel, Mr. and Mrs. B. Aymar Sands, the Misses Gilbert, Dr. and Mrs. Piffard, Lieutenant and Mrs. Bettini, Mrs. John A. Hadden, Mr. and Mrs. Clement C. Moore, Mr. and Mrs. Stanford White, Mr. and Mrs. R. G. Remsen, Miss Bessie Ward, Elisha Dyer, jr., C. Wyndham-Quin, Miss Remsen, Miss Virginia Pair, Charles B. Alexander, Mrs. H. Victor Newcomb, Mr. and Mrs. This list, it will be seen, includes prominent people in society, physicians and lawyers, actors and actresses, authors and men well known in business circles.

That cycling is becoming just as popula high circles abroad as it is here may be seen from a list of bicycle riders published in the latest issue of "The English Cyclist." Among the names given are those of Lady Angela St. Clair Erskine, Baroness de Brienen, the Hon. Mrs. Burke, Lord Kennedy, the Hon. G. Baren, Marquis of Carmarthen, Lord Granville Gordon, Lord Grantley, Lord Brabourne, Lord Guilford, the Hon. E. Bingham, the Hors Mrs. Mostyn, Lady Morel Mackenzie, Mrs. Leslie, the Hon. M. Sandys. the Duchess of Sutherland, the Earl of Portartington, Lady Florence Bourke, Lady Fairbairn, Mme. Hon. Stephen Coleridge, son of the late Lord

BICYCLE SCHOOLS.

As in this country, the bicycle nevice among the upper classes of society abroad patronizes the schools, of which a considerable number have reof the schools are on the West Side, in the neighborhood of Central Park. There are probably a dozen first-class schools, which profess to initiate the cycle novice into the mysteries of riding this peculiar modern vehicle and insure against broken bones or serious falls during the process. Each school has several trained attendants and teachers, bright young men, who ride their wheels with all the grace and skill of the teachers of horsemanship.

When the novice is first mounted on a bleyele, a

broad belt is buckled around the waist, to which is attached a loop. The attendant grasps this loop and walks around on the inner side of the track, steadying the novice, while the latter works the treadles of the bicycle. As the novice becomes more confident, a strap about a yard long is attached to the belt, the end being held by the at-The rider often thinks he is riding without assistance when this stage of the tuition is reached, but he is not. He is making progress, however, and, if moderately elever, is soon able to "go it alone" and make a public appearance in the Park or on the Boulevard as a full-fledged rider. The usual course at the schools is five lessons, each of one-half hour, and the charge is 50 cents a lesson, or \$2 for the course. Lessons in fancy riding are also given in some of the schools, where many of the teachers are among the best known and skilful riders among wheelmen. Besides these schools, several of the retail establishments of bicycles have tracks laid out in their buildings and teach every purchaser of a bicycle how to ride free

The sidewalls in some of the riding schools are padded to prevent injury to the rider. During a canvass of the bicycle schools made by the writer, further evidence of the popularity of cycling was made apparent by their crowded condition. At every one of them, he was informed, the instructors had more pupils than they could actually teach, and tickets were being sold arranging to give pupils time in the future, much the same as engagements are made in a dentist's office. The writer was also told that the proportion of women learning to ride was larger than that of Of course, there are more adults in the schools than young people, who are not so much ride with the aid of their companions. schools in this city and Brooklyn, it has been estimated, are teaching 10,000 pupils a year to ride bicycles. There are also numerous private clubs where members are taught to ride. Among the new clubs recently organized in this city is the Michaux, composed of people prominent in society, and which was fully described in a recent issue of The Tribune. Then the fashionable colony at Tuxedo Park has also thrown open its gates to the cycle and converted its casino into a cycling rink. Horses and their trappings are not so much thought of at present. Lakeview and other winter resorts have by all accounts also welcomed the bicycle with all the abandon of school-children over their latest toys. At Newport also, last sum-

THE NUMBER OF WHEELMEN.

It is extremely difficult to obtain anything like a correct knowledge of the number of bleyele riders in this city and Brooklyn, but a conservative estimate places the number at 40,000. An approximate estimate of the number of riders in the United States is placed by a high authority on

United States is placed by a high authority on bicycle affairs at 1,000,000 at least.

The annual output of the 150 or more concerns in the country engaged in the manufacturing of bicycles is placed by the same authority at 500,000. The output of a single factory ranges from forty machines a year to 40,000. Some of the larger concerns, the writer was informed, are overrun with orders, and are constantly adding to their plants and facilities. The United States export trade in bicycles is not at the present time of much consequence, and is chiefly confined to South America. A few are sent to England and France.

It can safely be said, however, that the American bicycle is the best machine of the kind in the

It can safely be said, however, that the American bicycle is the best machine of the kind in the world, and will sooner or later command more recognition in foreign countries. Few bicycles are imported into this country, but the United States is a large importer of what is termed in the trade sundries, consisting of lamps, bells, saddies, chains, etc. The tariff on these articles, which are largely made in Birmingham, England, is so low that the manufacturers there can underself their brethren in the United States.

The American bleycle has approached so near to perfection that further improvements, the niamufacturers say, must necessarily be slow, and consist more of detail than of any radical changes. Yet each manufacturer is constantly on the alert, and some pretty radical changes in the make-up of a bicycle will be seen on the machines for 1856. They cannot by any means be considered due to mere whims of designing men seeking something new of which to boast, in order to obtain more trade. Almest all the first-class wheels will be equipped with wooden rims, practically a new idea. The woolen rims were not popular at first, but they are now driving the steel, copper, aluminium and other kinds of metallic rims out of the market. It is alleged that the wooden rims stay truer, are light, and do not rust the rubber tires as the metal rima do.

Among the other improvements will be a narrowing of the tread, bringing the feet closer together; a decrease in weight, a straighter top bar, and last,

Among the other improvements will be a farther ing of the tread, bringing the feet closer together; a decrease in weight, a straighter top bar, and last, but by no means least, a reduction in the retail price of about 20 per cent. This means that the macrate which last year sold at \$150 will be offered in the coming season at from \$100 to \$125. The fall in other grade bicycles will be about the same in proportion.

in proportion.

manufacturers are paying much attention to the for women, caused by the recent increas-The manufacturers are paying much attention to bicycles for women, caused by the recent increasing demand. It is promised that the woman's bicycle will fully equal the man's in every important feature and detail.

A larger number of bicycles for women are now being built with diamond frames, and are practically the same as nen's bicycles. The dropframe machines will also be made. Although the demand for tandem bicycles has not increased in the same ratio at for the single wheels, still some manufacturers are steadily, improving them. A spienial machine of this kind, each by the weighed only thirty-five pounds. As one woman said: "The tandems are so handy in the country, when one wishes to stop at a neighbor's and take her out for a ride."

Some of the bleycles used by the racing-men will weigh only fifteen pounds.

DEVELOPMENT OF THE BICYCLE. The extremely light, handsome and useful bicycle

of the present day was preceded by some queer freaks of the inventor's ingenuity. The first one of which there is any record was called the Draisine, invented by a German, Carl von Drais, at Mannheim, in 1817. This was a peculiar and simple affair, consisting of a bar about five feet long and six inches wide, supported at each end upon a wheel, the front one being so attached that it could be turned left or right. Ike the front wheels of a carriage. The rider sat astride of the bar and propelled himself and the machine by the action of his feet upon the ground. The rider presented such a rideulous appearance that he caused much amusement as he went along the avenues or through the parks, and the vehicle was dubbed "a dandy horse." The man was called a "hobby-horse rider." It is difficult to see how such a machine was useful to a person's pedestrian powers of locomotion. The Draisine certainty never became popular, and yet nothing better was discovered until 1826, when Gavin Dalzell, a cooper of Lanarkshire, Scotland, asserted that he had invented a crank-driven machine. That is he applied pedals to the "dandy horse." Then it was that what is known as the velocipede came into existence. Michaux & Co., of Parls, sent one of these machines to England, where it made something of a sensation. M. Michaux is also credited with being the first to make one wheel of the velocipede larger than the other. This formed the beyole. Then M. Magn, also a Prenchman, made a bloycle of fron and steel. This was about the year 1870. The high wheel velocipede, or bloycle, achieved considerable success in England, which was helped along by a rider making the trip. 30 miles, from London to John o' Groat's, in fourteen days.

It is grather difficult to trace the inventors who made improvements on the bloycle from 1870 to the present time. They are numerous, and among the machines invented were those called velocipedes, manevelociters, bibietors, trivectors, acceterators, allepodes and other outlandish names. They were born, however, to die early and unmourned deaths. After the safety bloycle, which is only a modification of the ve which there is any record was called the Draisine, invented by a German, Carl von Drais,

A LONDON WEDDING.

MR. ARTHUR BOURCHIER TO MISS VIOLET BARNES.

From The Lady's Pictorial.

A great deal of interest centred round the weding of Mr. Arthur Bourchler, son of Captain Bourchier of No. 18 Gloucester Place, Portman Square, Probendary Barnes, residing at No. 120 Earl's Court Road South Kensington, which was cele-brated at the Church of St. Matthias, Earl's Court clergy were the Very Rev. the Dean of Hereford the Rev C. C. Nation, vicar of Buxton, and the Rev. E. Ker Gray, of St. George's, Albemarle-st. The church was crowded with friends and spectators eager to witness the union of so popular a couple. Sir Joseph Barnby presided at the organ, and the service, which was choral, was most impressive and beautiful. The tall, graceful bride



looked very lovely as she was led to the altar (which was brilliantly illuminated with candles) by her brother, Lieutenant R. W. N. Barnes, ith Hussars, who gave her away. The bridal gown was of white pearl duchesse sain, the bodice covered with white accordion-pleated chifton, with strings of pearls and pearl girdle, her ornaments were diamonds and pearls, and she carried an exquisite bouquet presented by Fleld-Marshal Stricted in the control of the bride. Miss look for bridesmaids—Miss Angela Vanbrugh and Miss Irene Vanbrugh (sisters of the bride). Miss Louie Lane Fox and Miss Eaith Lane—two of whom were attired in pluk and white striped silk skirts, with pluk silk bodices covered with white accordion-pleated chiffon, and bishop



sleeves, the other two wearing blue and white made up in the same way. The gold hearts and chains which they were were given by the bride groom, the hearts bearing the initials "A. V." They had large black Gainsborough hats, trimmed with vloets and sable talls, and carried bouquets of violets. Sir John Dixon Poynder, Bart., M. P., supported the bridegroom as best man. After the ceremony the wedding guesis reassembled at No. 190 Earl's Court Road, South Kensungton, including Captain and Mrs. Bourchier, the Baroness and Mr. Burdett-Courtes, Lord and Lady Hothfield, Earl and Countess of Kilmorey, Field-Marshal Sir Frederick Haines, Sir, John and Lady Strachey, Lord Kenyon, General Gleen Williamson, Lord Ashbourne, Mr. and Mrs. John Hare, Mr. and Mrs. Bactoft, Mr. and Mrs. Bectbohm Tree, Sir George and Lady Lewis, Sir Joseph and Lady Barnby and Miss Barnby, M. and Mme. Mills Barnby and Miss Barnby, M. and Mme. Mills Pollock, Mr. Forbes Robertson, Mr. and Mrs. H. A. Jones, Mr. and Mrs. Herman Merivale, Mr. and Mrs. Frank Harris, Mr. and Mrs. Clement Scott, General A. K. Rideout, Mr. and Lady Henricita Carbury Evans, Sir Augustus and Lady He

EXHIBITIONS AND OTHER TOPICS.

THE INNESS LANDSCAPES-PORTRAITS AND PICT. URES BY MR. HUBERT VOS-A NOTE ON THE ARCHITECTURAL DECORATION .

OF THE CAPITOL AT AL-BANY-FOREIGN ITEMS. Last Thursday evening, with appropriate cereme

nies and the delivery of a stately address by Mr. Parke Godwin, the exhibition of the Inness I ures was inaugurated at the Fine Arts Building. It now remains accessible to the public until the 1st of February, but the length of time at the disposal of visitors should not lead them to postpone their first examination of the collection. It is one to see at once and then to see again and again. It cannot be too often urged that Inness was one of the pll-lars of the American school, that he would have adorned any group the world over had he ever cared to identify himself with any one movement, and that in his independent art we possess one of the richest sources of pleasure which modern landscape has to offer. Accordingly the present display is an event of unusual magnitude and calls for a special manifestation of interest on the part of every admirer of what is rare and beautiful in art.
Appreciative study of this exhibition and a cordial ecognition of the true greatness which Inness exemplified ought to do something to destroy the fallacy under which so many American collectors labor, Because the painters of Barbizon did such supremely good work and did it at a time when such work was rare, it has often been assumed that the famous group of 1830 accomplished all that was ever to be achieved in their province. Numerous as capable landscapists are in America, they suffer to this day from the competition of Corot, Rousseau and the rest. It is a healthy competition when properly regulated. It means the maintenance of one more standard of perfection, and, moreover, we can never have too many masterpleces of the past. But Inness, with the splendid sweep of his genius, reminds us that the present is fruitful and that it is rich right here at our doors. No European school over produced finer work than he put forth, and not the least of his services to his coun try will be seen to be the impetus he gave and will continue to give to the development of our National

The Inness exhibition at the American Art Galleries will be opened by a private view to-morrow evening, and the public will be admitted for the first time on Tuesday morning next. At the Fifth Avenue Art Galleries there are at present the pictures by Mr. Hubert Vos which will be found briefly discussed below. When they are withdrawn on the 8th of January the space will be given over to a collection of Orientalia that is to be followed on January 17 by the old masters belonging to Mr. Louis R. Ehrich. These are the Flemish and Dutch paintings which were shown recently at the Fine Arts Building. They are to be sold in the neighborhood of the 22d of next month. The next sale after this, at these galleries, will be of pictures sent by twelve or fifteen American artists. Messrs. Dolph, Coffin, Crane and Murphy are among those who expect to share in the venture, but a full list will be made public later. The Academy has but one week more to run. The doors of the exhibition close next The paintings by Mr. Vos. at the Fifth Avenue

Art Galleries, give a pleasant but quite unex-citing impression of his talents. He is a skilful technician, and a realist who puts intelligence into his work. He somehow misses the higher possi-bilities of his craft, and while he is unquestionably a refined painter, with even a dash of sentiment in his nature, he has neither subtlety nor delicate suggestiveness, and invariably throws the spectator back upon a purely material consideration of the portrait or picture before him. Taken on those grounds Mr. Vos is a man of no mean abilities. He has ease, sureness, a firm and vigorous touch, and in the animation and truth of his portraits he is almost captivating. instantly the presence of a likeness in his work, that he has mirrored the surface of things with consummate accuracy, though he has had nothing say in regard to the hidden character of his sitter. In other words he is clever to the verge of being photographic, and in any one of his can-vases, in the portrait of Canon Duckworth, in that of Mr. Ellsworth, in those of Mr. O'Driscoll, Mr. Moffat, Mr. David Christie Murray, or "A Dutch Hoy," the air of life, of movement, is swiftly conveyed. His color is respectable, not always transparent, but smoothly and harmoniously handled, and, on the whole, productive of agreeable results. It is better when Mr. Vos is employing a lighter medium than that in which nine-tenths of his pictures have been painted. His pastels are excellent in a quiet way (see the study of a senile type, which hangs near the large almshouse s and the "Interior of the Groote Kerk in Edam," wherein water-color and pastel are combined, is suave, artistic sketch. The best color-work, and, in fact, the best execution he has put to his cre anywhere outside of his portraits, is shown by Mr. Vos in the big picture just alluded to, "A Room in the Brussels Almshouse." There the scene is well bathed in light, the values are kept well in hand and in such passages as the brushing in of the sandy floor texture he shows that he has pondered well the French tradition of "faire vrai." We wish we could say that Mr. Vos had more in his art than we have here pointed out, but when we have praised the quaint picturesqueness in his Dutch "Angeles," when we have paused for a moment upon the pathos in his picture of "Lee Pauvre Gens," and have once more testified to the crispness of his outlines and the fercible veracity of his modelling, we have said all that in justice can be uttered, and we have offered no explanation of this artist's departure from the ad-mirable tone and style of his countrymen. There is indeed no explanation of a sort which would present Mr. Vos as an original painter, taking a present Mr. Vos as an original painter, taking a line superior to that which is cultivated by most of the artists of Holland. On the contrary, he has no very remarkable individuality, and in ex-changing the sifts which his race might have given him for the manual definess and rapidity which he has apparently acquired in schools other than the Dutch, he has bartered depth for superficiality and distinction for commonplace. His work is capable and in a prosaic way entertaining. It is uncommonly thin in quality.

Same photographs of the new architectural decorations of the Capitol at Albany show that the designer, Mr. Isaac G. Perry, has in one respect at least trod worthly in the footsteps of his prede-cessor, Richardson. Here and there among the capitals and in other places where the nature of the carved embelishment would permit, he has caused portraits of famous Americans to be introduced. It is an excellent idea which can never be adopted too frequently in the adornment of our public buildings. In Paris the plan has before this been in use. The great church of Sacre Coeur, upon the heights of Montmortre, is picturesquely decorated with gargoyles, which preserve the linea-ments of designers, contractors and divers officials connected with the construction of that imposing inonument. Here in New-York some years ago Mr. imonument. Here in New-York some years ago Mr. Richard M. Hunt took a step in the same direction. The lovely Vanderbilt house, on the corner of Fifthave, and Fifty-second-st., is surmounted on one of its pinnacles by a little statue that on close scrutiny will be found to represent the architect himself at work with T square and drawing-board. In the work at Albany Mr. Perry has commemorated Jefferson, Americus Vespucel, Washington, Fenimore Cooper, George William Curtis and other heroes in the history of the Nation, and there is something very gratifying in the appearance which they present. They have been celebrated with good workmanship and their effigies have been placed with good taste. A precedent is established which future designers of muncipal and State buildings would do well to regard.

Venice is to have its first international exposition of the fine arts. It is to be liaugurated on the 22d of next April, and will last until October 22, 1895. Twenty-five thousand francs in 1712es are to be awarded, and the committee of artists pledged to support the enterprise with their names, and if possible with their works, includes a number of the most powerful painters of Europe. Dubois, Carolua-Duran, Henner, Alren-Tadama, Burne, Janes, Leich Venice is to have its first international exposition Duran, Henner, Alma-Tadema, Burne-Jones, Leighton, Boldini, Carcano, Michetti, Morelli, Israela, Mesdag, Villegas, Zorn, Kroyer and Munkacsy are a few of the men who have agreed to do what they can to further the success of the venture. It is a disappointment to find no American name in the list of committeemen. Even if we did not have men like Bunce and Duveneck residing in Venice, we should have some American artist interested more or less officially in the exhibition. It is, likely to prove one of the most popular in Europe among European artists, just through the love of Venice which everywhere exists. Few artists there are, here or abroad, who do not owe something of inspiration to the lovely city on the Adriatic, and every one should put his shoulder to the wheel, now that it is to be set in motion. ton, Boldini, Carcano, Michetti, Morelli, Israels,

Statistics.—"My good man," said the severe lady, "have you ever stopped to think how much money is wasted each year for tobacco and rum?"
"No, mum, I hain't," answered the object. "It's a-takin' up all my time jist now to figger out how many pore families could be supported on the price of the extra cloth women puts in their sleeves."—(Indianapolis Journal.